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dared call a Hobbema. The "Dunes Near Haarlem" also has its merits. Hobbema is grandly represented in the "Trevor Landscape" (Mr. Morgan's), more subtle than the "Holford Landscape," also owned by Mr. Morgan, which was painted four years before. There is a bluish-gray tone in the "Trevor Landscape" that touches the cottage and lurks among the trunks of the trees, which is to be found again in the

"Cottage Among the Trees" (Mr. Frick's). But it has been decreed from Berlin that Ruysdael having "modestly" put his soul into his landscapes, he must be accepted as greater than Hobbema. It is quite possible that Constable learned something from Hobbema which he handed on to the "1830 men," but, truth to tell, it is hard to see where the Barbizon school has improved on Hobbema.

CHARLES FOLLEN McKIM

CHARLES FOLLEN McKIM, a Trustee of the Museum since 1905, died on September 14th at St. James, Long Island. His firm were the architects of the more recent extensions of the Museum, and he has served the Museum as a member of its Committee on Sculpture, its Committee on Casts and Reproductions, the special committee on the exhibition of the works of his friend, Augustus Saint-Gaudens, and in connection with the Lazarus Scholarship.

The following obituary notice was printed in the *Evening Post* of September 15th:

Charles Follen McKim was born in Chester County, Pa., on August 24, 1847. He was the son of James Miller and Sarah Speakman McKim, both prominent abolitionists, his father a Presbyterian clergyman, his mother a famous Quaker beauty. The elder Mr. McKim was for years resident publishing agent in Philadelphia of the Pennsylvania Anti-Slavery Society, and a founder of the American Anti-Slavery Society. The measure of their interest in the cause appears from their readiness to accompany Mrs. John Brown to Charlestown early in December, 1859, when she went to bid her husband farewell, and to bring back his body after his execution. At Harper's Ferry bullets whistled about them if they walked abroad.

The only son of this stanch couple, Charles F. McKim, early manifested such artistic

talent as to lead him to the Harvard Scientific School as a special student in 1866 and 1867. A natural draughtsman, using both hands in drawing with equal dexterity, he was able, in 1867, to gratify his ambition to attend the *École des Beaux Arts* in Paris. He spent the years from 1867 to 1870 in Dument's Atelier. He then supplemented his course in Paris by traveling through Europe for two years studying the various types of architecture as illustrated in buildings ancient and modern. Returning to this city in 1872, he entered the office of H. H. Richardson, then the foremost architect in this country. In this office was also William R. Mead. The two became at once warm friends, and from 1877 on they were associated in the practice of their profession. Two years later they were joined by the late Stanford White, and the familiar firm formed. The success of this association was early assured, and almost from its formation its members became dominating figures in their profession, and carried off the honors in one competition after another until the rush of work to them made them abandon all competitive undertakings.

The first important work of the firm in this city was the construction of the "Henry Villard block," which still stands on Madison Avenue, behind St. Patrick's Cathedral, in all its dignity and impressiveness and beauty. The Portland Hotel, in Portland, Ore., was another early and successful undertaking which has long demonstrated its

suitability for the purpose for which it was erected. In most of their earlier work the three partners coöperated to such an extent that it was impossible to give the credit for any one building to one more than to the other. Mr. White, however, specialized on interiors, while Mr. Mead was the practical man of the firm. The genius of the other two men occasionally led them to overlook such practical details as service stairs, closets, etc., but Mr. Mead was on hand to call attention to these oversights. The Boston Public Library was the first large undertaking which was distinctively Mr. McKim's. He and Mr. Mead began their plans for the Boston Public Library in 1888. They worked over the designs for a year, and then, finding them unsatisfactory, destroyed the plans. Mr. McKim went abroad to study library buildings in England and France. He finally selected the Bibliothèque de Ste. Geneviève in Paris as a model from which to work. New designs were begun, and within eight months the underlying idea of the French building was all that remained. The success of this building, still one of the noblest architectural monuments in this country, remains notable. Still another notable building for which Mr. McKim alone deserves the credit was the Agricultural Building, at the Chicago World's Fair, in 1893. Whereas the Boston Public Library has sometimes been criticised in its detail, there was nothing but praise for the exquisite structure in Chicago. That it could not have been perpetuated is a cause for continuous regret.

The beautiful University Club in New York and the White House improvement are also to be credited to Mr. McKim's skill. The former shows, like many of his other buildings, the influence of foreign forms; its interior has been criticised as almost wholly lacking in suggestiveness of the scholastic; that the whole is one of the finest structures in New York City has never been denied. Among the ignorant in Congress the White House reconstruction and addition called for much unjust criticism, but in the profession and among intelligent laymen, the success of the alteration is universally admitted. Among the other notable buildings erected by McKim,

Mead & White are the State Capitol in Rhode Island, the Brooklyn Institute of Arts and Sciences, the Newport Casino, the Architectural building at Harvard, the Boston Music Hall, the Century Club in this city, the new Columbia Library, the Walker Art Gallery at Bowdoin, the Bank of Montreal, the Madison Square Garden, and the New York Life buildings in New York, Kansas City, and Omaha. Into the Harvard Club, of this city, a rarely successful structure, Mr. McKim put all his love and reverence for the Cambridge University, which gave him the honorary degree of A.M., in 1890, as did Bowdoin, in 1894. Harvard Hall, the new wing to the Harvard Club, is a superb assembly and dining room. At one of the first gatherings of Harvard men in this room President Eliot paid a high tribute to Mr. McKim as a man and as an artist, and as one who had done greater service for his university and his country than anybody realized. He wound up by calling for three cheers for Mr. McKim, who was then at the beginning of his illness. Mr. McKim's hand is also to be seen in the exquisite buildings of the new University of Virginia. The noble and impressive quadrangle of that institution is carried out with exquisite appreciation of the traditions, surroundings, and spirit of that institution. No other similar opportunity of building anew in its entirety, a venerable college has been give to other architects in this country, and McKim, Mead & White made the most of theirs. Many superb city residences and country homes are also the work of the firm.

Mr. McKim, though generous and public-spirited, put himself but little before the public eye. Yet he gave freely of his time and talents to struggling individuals or to the public service. To Columbia he gave two traveling fellowships for architectural students. A founder of the American Academy in Rome, president for a time of the American Institute of Architects, he also served on the commission for the improvement of Washington and the New York Art Commission. He became an N. A. in 1907; but the crowning reward of his career was the winning of the King's Medal of the Royal Institute of British Architects be-

cause of his services for the advancement of architectural art. This was awarded to him in London on June 22, 1903, and was followed the next day by a great dinner of the British Institute in honor of Mr. McKim, who was the second American to receive this distinction. In receiving the gold

medal, Mr. McKim said he accepted it for his whole profession in America, rather than as a personal tribute. "The fact that this medal has gone to America twice in a decade," he said, "shows how kindly the English body recognizes the work of its younger colleagues."

